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PORTRAIT OF A LADY WITH A DOG
BY JEAN HONORÉ FRAGONARD

BULLETIN OF THE
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THE METROPOLITAN MUSEUM OF ART

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THE J. H. GRENVILLE GILBERT
COLLECTION OF AMERICAN
POWDER HORNS

Although the Museum has long had on exhibition powder horns from many parts of the world, it now acquires through generous gift its first American examples. These comprise a series distinguished in their field—the collection of J. H. Grenville Gilbert of Ware, Massachusetts, presented by Mrs.

Gilbert and shown this month in the Room of Recent Accessions.¹

Such powder horns were used in the French and Indian War (1755-1763), in the Revolutionary War, and in the War of 1812, and because of patriotic association have often been handed down as heirlooms from generation to generation. Twenty-four of the Gilbert horns bear the soldier's name and as many of them are dated; and, since ancestral records of many of the families whose names are represented in the inscriptions have been published, in several cases it has been possible to identify the original owner in the genealogy.

Some of the horns display fine workmanship, evidently having been executed by professional artists with an engraver's burin; others were carved by the soldier himself, with a jackknife, and are cruder in execution. The inscriptions on the latter are often noteworthy for the human interest they suggest; and though the spelling occasionally shows illiteracy, on the whole it compares favorably with that of many leading men of colonial times.

As the powder horn was an indispensable part of his equipment, it generally proved convenient for the soldier to have the field of his adventures mapped out on its surface. These maps were not true to scale but nevertheless served as useful guides. The maps on the Gilbert horns cover a wide geographical area, including New York and Canada, New England, the Atlantic coast, North Carolina, Florida, and Cuba.

At the time of the French and Indian War the greater part of the province of New York was a wilderness, routes of travel were little known, and skirmishes were often fought in the dense forest. The map horns for this territory include Montreal and Quebec as well as the New York lakes and the forts placed strategically along the Hudson and Mohawk Rivers. The horn illustrated in figure 2, left, shows the royal arms (incorporating the white horse of Hanover) of Great Britain and many of the principal forts in the region between Albany and Lakes Champlain and Ontario which served

¹ Acc. nos. 37.131.1-38. The collection will be described at greater length in a monograph to be issued by the Museum.

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as a protection to English trade with the Indians. Another New York map horn is more elaborately carved, showing large tracts of land still untouched by settlers. It also bears the British arms; and though it covers practically the same territory as the horn just mentioned, it includes several other forts as well as these inscriptions: "PETER MYER HISS HORN AÑO 1759" and "NIAGARA 26 JULIIT 1759."

A third New York map horn has considerable interest, for it bears the name of

them was made about 1760 for use at sea as well as on land. It bears the royal arms of Great Britain, a panoramic map of the Hudson River and Mohawk River forts, and a map of the Atlantic coast, including Long Island, Boston, Cape Cod, Portsmouth, and the St. Lawrence River to Quebec. Also prominently displayed on it are a deer, a peacock, and a mariner's compass.

It is possible that two of our horns were carried at the capitulation of Montreal in 1760, when New France passed into English



FIG. 1 POWDER HORN ENGRAVED WITH A VIEW OF THE TOWN OF ST. AUGUSTINE, ABOUT 1762

the owner, his place of residence, and a date ("Iotham Bemus his horn maed Sep^r the 30, 1759 Stillwatr"), together with drawings, resembling Indian pictographs, of soldiers armed with bayoneted guns, and a rhyme ("I·powder·with·my·brother·ball·most·hero·Like·doth·Conquer·all"). The map terminates at crv poi (Crown Point) with the inscription "TO CARELONG" (that is, Fort Carillon, as Fort Ticonderoga had been called). Jotham Bemus was born in 1738 and died in 1786. He kept the only tavern of any note between Albany and Fort Edward, and today there is a stone tablet marking its site. The family name is associated with the important battles fought in the vicinity of Saratoga.

Events of the Seven Years' War may be interpreted from the engraved motives and inscriptions on several of our horns. One of

hands. The first is inscribed: "Ensign JOHN LITCH TICONDEROGA Novemb^r ye 7th 1759." This officer may have accompanied General Amherst, who went by way of Ticonderoga (1759)² when he compelled the last French army in America first to concentrate on Montreal and shortly afterward to surrender (September 8, 1760). The second horn is inscribed: "PHILBRICK COLBY LOUSBOVG 1760." The Boston militia (Colby is a Boston family) was stationed at Louisburg, and the garrison of Louisburg was present at the capitulation of Montreal.

Horns of the Revolutionary period are well represented. Several have inscriptions which tell a story. One reads: "SAMVEL

² Fort Ticonderoga is now a museum open to the public. Its exhibits include military objects of the Revolutionary period, many of which were found in the neighborhood of the fort.

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BARRETT GVN WKS CONCORD 1775," "Benjamin Corey 1775 Shrewsbury," "MINVTE MAN BE READY," and "Powder and Ball Will Even All." "Deacon" Samuel Barrett was a Committee of Safety gunsmith of Concord, who had a large and complete water-power shop in which he carried on all branches of the business. Revolutionary records show that Benjamin Corey of Shrewsbury served as a Minute Man at Concord on April 19, 1775, and later as a soldier in the Continental army. The rhyme is an appropriate one, for it reflects the grievances of the Minute Men, who had pledged themselves to take arms at a minute's notice. The horn was made for the Minute Man trade; and therefore, to be the more helpful, it bore an outline map of Boston showing the locations of British batteries, wharves, and landing places available to an attacking party of Minute Men. Among the other engraved motives is a cat chasing a very small and frightened rat, a caricature of a Minute Man pursuing a British soldier.

A spirited narrative appears on one of the horns. It is inscribed as belonging to "VAL-ENTINE PRENTICE Sandisfield Mass," a "Sarg. in Capt Pete Page's Co'y." The owner "Begun His Horn 1 Jan 1777" and evidently prized it, for he did not merely scratch away on it during idle moments but recorded the events that he considered significant. The engraved "diary" reads: "Lemminster to the Hudson Stillwater Oct 77 Foot wound Saw Tim Murfy plug Gen Frazer at near 3/4 mile.³ Dec. Valley Forge. Sick. Misll damit. June, '78, at Monmouth." Below the tablet in which this account is given is a representation of "Fort Washington," as is indicated by the legend. Below the fort is a river and the label "Ye Way to Hio." To the left of the diary are engraved the stars and stripes (thirteen stars) and the union jack with the word "Whitch?" engraved between them—evidence that it was

³ General Simon Fraser, regarded as one of the ablest officers in the British service, was mortally wounded at the battle of Freeman's Farm on October 7, 1777. He became the special target of Tim Murphy, a hunter of Northumberland County, Pennsylvania, by order of Colonel Daniel Morgan, whom Washington had sent with five hundred chosen riflemen to aid the northern army.

difficult for many colonists to make so momentous a decision. Below the flags is engraved a cannon with the comment "5 We got at Monmouth." To the right of the diary is engraved a map indicating the Hudson and Mohawk Rivers, and New York, Edward, "Ti," Crown Point, and Lake Champlain. It is inscribed: "Ye Way to Canady," and beyond Lake Champlain, "Keep on," with an arrow pointing northward, which suggests territory unknown to the soldier. Near the upper part of the horn is a cipher which might be read "Val P."

On the opposite side of the horn are two crossed guns and between them a landscape and this stanza recording twelve years (1777-1789) of activity:

"My horn and I
Have wanded far,
For lobsters,⁴ redskins, der & bar
From Mass to here in Ohia
We kept ye powdr dry
in VAL PRENTICE '89"

Below are inscribed: "Bess was a good gal" and "Betsy trver is." "Bess" is the label under the British bayoneted smooth-bore musket, which was popularly called the Brown Bess, and "Betsy" the label under the Kentucky, or settler's, rifle, the first gun to shoot a bullet with reasonable certainty where it was intended to go.

The information on the powder horn inscribed "js [?] 1776 JOHN SMITH SANBORN IN KENNSIN," and "THE RODE TO CROWN POYINT E D C" can be supplemented by contemporary documents. From the genealogy of the Sanborn family we learn that our soldier was born in Kensington, New Hampshire, in 1738, and that he was a private in Colonel Wyman's regiment for the Canada expedition in 1776, the event referred to on his horn. He was a private in Captain Robinson's Company, Colonel Hale's Regiment, in 1777; deserted at Stillwater in January, 1778; and re-enlisted May 19, 1778, in the same company for three years. He was six feet one inch tall, of light complexion, with dark hair and blue eyes.

Another Revolutionary horn belonged to a soldier who served in the siege of Boston

⁴ As the British Redcoats were called.

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in 1775 and 1776. It represents Boston, Cambridge, and Watertown and their fortifications. Still another expresses a sailor's admiration. It is inscribed: "U. S. Ship

the cannon flintlock. A similar powder horn, exhibited in the Buffalo Historical Society, includes the following among its inscriptions: "This is the priming horn of H. B. M.



FIG. 2. ENGRAVED POWDER HORNS, ABOUT 1700

LEFT, WITH A MAP OF NEW YORK

CENTER, WITH A MAP SHOWING THE HARBORS OF "HAUANA" AND "MATANSIA"

RIGHT, WITH A MAP OF "THE MIDDLE SETTLEMENT OF CHEROKEES"

Ranger 1776," and "PAUL JONES A HERO." (It was with the *Ranger* that Paul Jones hastened to France to carry the news of Burgoyne's surrender, at Saratoga, on October 17, 1777.) This horn may well have been used on board ship to prime the flash pan of

[His Britannic Majesty's] 5th Artillery, Fort Niagara, May 10th 1796. Made by Sarjent Armstrong.¹

Three of the finest engraved horns in the Gilbert collection are here for convenience called the Cherokee horn, the St. Augustine

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horn, and the Havana horn. The first (fig. 2, right) is engraved with a map of "The Middle Settlement of Cherokees" on the Tennessee (the present Little Tennessee) and the Tuckasegee Rivers, territory which today is included in the county of Macon, North Carolina. The horn also bears the British arms with the white horse of Hanover. When the Revolutionary War broke out the Cherokees sided with the royalist party, the English having been friendly with this tribe.

The St. Augustine horn (fig. 1) represents the oldest town in the United States (founded by the Spaniards in 1565). It was used in the service of the army of occupation in Florida (1762) and is engraved with the British arms, a general view of the town with its red roofs standing out conspicuously, the fort with the British flag flying triumphantly, and sailboats which give color and action to the picture. It is inscribed: "AN EXACT PROSPECT OF ST AUGUSTINE FROM THE LIGHT HOUSE THE METROPOLIS OF THE PROVINCE OF EAST FLORIDA" and "ENGRAV'D FOR MASTER CUMING." The black roman lettering and touches of vermillion which heighten the engraving contrast effectively against the light tone of the horn.

The Havana horn (fig. 2, center) is delicately engraved with a map showing the harbors of "HAUANA" and "MATANSIA," on the northwest coast of the island of Cuba, with the names and bird's-eye views of the two towns and of the several forts protecting them. The engraved lines are in black and red. In addition to the maps and views, the horn is decorated with a number of full-rigged sailing vessels and armed men-of-war. The engraving includes the arms borne by the sovereigns of the House of Hanover from 1714 until 1801 and at smaller scale the arms of Spain.

There can be little question that this horn is to be associated with some definite encounter between England and Cuba in the eighteenth century. It would seem to record an event in the summer of 1762, when a

⁸ In 1755 the Carolina authorities, in remodeling the old and in prescribing the new regulations for the government of the Indian trade, divided the whole Cherokee country into six hunting districts, viz.: Over Hill Towns; Valley Towns; Middle Towns (*sic*); etc.

strong English fleet appeared off Havana. A powerful land force was set on shore and carried Morro Castle by assault and thus gained possession of the port.

We have seen that these powder horns abound in interesting side lights on history, but they also have an important place among the early arts of America. A pioneer in the appreciation of American powder horns was Rufus A. Grider (1817-1900), who lived in Canajoharie, New York, and taught art in the public schools there for about fifteen years. Mr. Grider made colored drawings of hundreds of powder horns, 465 of his plates, of which some depict more than one horn, being in The New York Historical Society. Six of them represent horns now in the Gilbert collection.

STEPHEN V. GRANCAY.

A GIFT OF TWO ITALIAN PAINTINGS

The Madonna and Child with Saints Philip and Agnes signed by Donato Bernardo di Giovanni Bragadini¹ given by The Samuel H. Kress Foundation is a welcome addition to the Museum's collection, not only as a painting of genuine charm and beauty but also as a work from a significant period in the history of Venetian painting. It was painted about the middle of the fifteenth century, when the style of Jacobello del Fiore had become old-fashioned, when foreign artists—Gentile da Fabriano and Pisanello—were called to Venice to carry out commissions of importance, and Jacopo Bellini was developing a new native art. Paintings of this time are rare, and an authentic work by an identifiable contemporary of Jacopo Bellini is of considerable interest.

Donato is an artist almost unknown except for literary and documentary references. Only one other signed work by him remains today—a heraldic figure of the Lion of Saint Mark in the Ducal Palace in

¹ Acc. no. 37.163.1-3. Tempera on wood. Central panel, h. 23½ in., w. 13 in.; each wing, h. 23½ in., w. 5¾ in. See A. Sambon, *L'Arte*, vol. XXXII (1929), pp. 15 ff., ill. Shown this month in the Room of Recent Accessions.

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Venice—but owing to its subject and its poor condition this painting is of little help in determining the style of the artist. It is said formerly to have borne the date 1459, which, however, is no longer visible. Other pictures that Donato is known to have painted for churches in Venice are now lost.

At least as early as 1438 Donato was

well for the reputation which he enjoyed.

Our painting shows Donato to belong stylistically to the Gothic movement, which was widespread during the early part of the fifteenth century and which was represented by Lorenzo Monaco in Florence, by Gentile da Fabriano in the Marches, and by Pisanello in Verona. In spite of local and per-



MADONNA AND CHILD WITH SAINT PHILIP AND SAINT AGNES
BY DONATO BERNARDO DI GIOVANNI BRAGADIN

working in Venice, and he is mentioned off and on there between that date and the year of his death, 1473. In 1440 he formed a partnership with Jacopo Bellini, but they apparently never worked together as the agreement was canceled shortly after it was drawn up. Beyond these few facts we know little. Donato must, however, have been highly thought of in his day. To have been asked to paint in the Ducal Palace and to have been accepted as a partner of so distinguished a painter as Jacopo Bellini, speaks

sonal differences, all these artists have certain fundamental similarities—easy flowing curves of drapery, delicacy of execution, and gentleness of expression. Like these artists Donato uses the theme of the Madonna of Humility, a representation of the Virgin seated humbly on the ground. This type of composition may be seen in other paintings in the Museum, an unattributed Venetian painting of a Madonna with instruments of the Passion, and the Madonnas by Lorenzo Monaco and Pietro di Do-

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menico da Montepulciano, a painter of the Marches and follower of Gentile da Fabriano.

Donato has been called a pupil of Jacobello del Fiore, and the generally primitive air of our painting seems to corroborate this statement. His style, however, is closer to that of Gentile da Fabriano and Pisanello, both of whom were working in Venice in his youth. To them we may trace his graciousness, the sweetness of his types, and his feeling for decorative line, especially noticeable in the ripple of folds of Saint Agnes's robes. The beautifully executed transparent veil of the Madonna and drapery on the Christ Child and the calligraphic lines of the hair are also reminiscent of these artists. The influence of Pisanello is suggested by such details as the ornamental, yet realistically struggling bird held by the Child and the exceptionally long fingers of the Madonna.

It is to be hoped that on the basis of this triptych other paintings may be attributed to Donato Bragadin.

MARGARET SLOANE PATTERSON.

Through the same generous gift of the Kress Foundation the Museum has also acquired a small panel which shows Saint Peter Martyr miraculously healing the leg of a youth.¹ It belongs to a series devoted to the life and miracles of Saint Peter Martyr, of which three other pictures of similar size are known. All were originally framed, as ours is now, with the upper corners concealed by arches. Two of the series belong to the Kaiser Friedrich Museum in Berlin²: one shows Saint Peter receiving the habit of the Dominican order, and the other shows him performing before heretics a miracle of trial by fire. The third panel, the healing of a woman possessed by demons, was in the sale of the Paolini collection in New York in 1924,³ but its present whereabouts is un-

¹ Acc. no. 37.163.4. Tempera on wood. H. 2078 in., w. 1338 in. Ex coll.: Vianelli, Chioggia; Chiesa, Milan; Asher, London. Shown this month in the Room of Recent Accessions.

² *Beschreibendes Verzeichnis der Gemälde . . .* (1931), p. 616, nos. 66, 67, lists them as Florentine works of the first half of the fifteenth century illustrating the story of Saint Bernard.

³ Sale Catalogue (American Art Association, Dec. 10 and 11, 1924), no. 90. Called the Miracle of Saint Dominic by Quirizio da Murano.

known. Possibly other panels, lost or not yet recognized as part of the series, were originally united with these four to form an altarpiece dedicated to Saint Peter Martyr.

Sansovino⁴ and later Ridolfi⁵ mention an altarpiece of Saint Peter Martyr by Jacobello del Fiore in the church of Santi Giovanni e Paolo in Venice—the altarpiece, in fact, which was replaced in the sixteenth century by Titian's famous picture of the slaying of Saint Peter Martyr (burned in 1867). Georg Pudelko, who is skeptical of Sansovino's accuracy, suggests that the panels of our series, which he attributes to Antonio Vivarini,⁶ may have been parts of the Santi Giovanni e Paolo altarpiece. He explains Sansovino's mention of Jacobello by supposing that Jacobello received but never executed the commission, or possibly painted only the central panel. There must, however, have been, in or near Venice, other places where Saint Peter Martyr was venerated and where there may have been altarpieces in his honor. Vasari⁷ refers to an altar of Saint Peter Martyr in the church of the monks of Corpus Domini in Venice, and in Murano there is a church called by the name of Saint Peter Martyr.

Whatever the provenance of our picture, we know that the altarpiece to which it belonged had been dismembered by 1790, for at that time the little picture of Saint Peter healing the boy's leg was in Chioggia in the collection of Giovanni Vianelli.⁸ It was catalogued then as a work of Bartolomeo Vivarini, and later, when it was in the Achillito Chiesa collection, as a work of Jacopo Bellini.⁹ Van Marle¹⁰ and Berenson¹¹ ascribed the picture from the Paolini collection to Quirizio da Murano, but all four

⁴ *Venetia città nobilissima* (Venice, 1581), p. 23; quoted in R. Van Marle, *Italian Schools*, vol. VII (The Hague, 1926), p. 352.

⁵ C. Ridolfi, *Le Maraviglie dell' arte* (Venice, 1648), part I, p. 19.

⁶ *Pantheon*, vol. X (1937), pp. 283 ff., ill.

⁷ G. Vasari, *Vite*, vol. III (Milanesi edition, Florence, 1878), p. 645.

⁸ Pudelko, *op. cit.*, p. 286 and note.

⁹ Sale Catalogue (American Art Association, Nov. 23, 1927), no. 100, ill. (attribution by Giacomo di Nicola).

¹⁰ *Italian Schools*, vol. XVII (The Hague, 1935), p. 49 and note.

¹¹ Sale Catalogue of the Paolini collection. Cf. note 3.

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of the Saint Peter Martyr panels seem very different in style from Quirizio's signed altarpiece at Rovigo. Fiocco considers our panel a work from the north of Italy but

saint—panels which he has tentatively attributed to Dello Delli¹³—but there are certain differences in style which separate the series to which ours belongs from the



SAINT PETER MARTYR HEALING THE LEG OF A BOY
BY ANTONIO VIVARINI

says that it shows the influence of the Florentine school and dates it in the first part of the fifteenth century.¹² He thinks that it belongs to the same series as three panels in Bergamo and Bassano showing the martyrdoms of Lucy, Apollonia, and an unknown

Bergamo and Bassano martyrdoms. With the exception of Fiocco the scholars who have given opinions on our panel, Perkins, Longhi, A. Venturi, and Suida,¹⁴ agree in

¹³ *L'Arte di Andrea Mantegna* (Bologna, 1927), pp. 57 f., ill.

¹⁴ Their opinions have not been published.

¹² His opinion has not been published.

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attributing it to Vivarini. Pudelko¹⁵ quotes Gronau as being in accord with them, and he himself, as noted above, offers the same attribution.

Saint Peter Martyr (1206-1252; canonized 1253) enjoyed great popularity in Italy for the miracles of healing performed during his lifetime and more especially for the many which he did after his death. Our picture illustrates a miracle which he worked while he was still alive.¹⁶ A young boy, moved by the preaching of the saint to make his confession to him, told him among other things that he had kicked his mother. Saint Peter, impressing him with the seriousness of the offense, remarked that the foot with which this infamous deed was done deserved to be cut off and quoted from Saint Mark, "If thy foot offend thee, cut it off." The saint went on to say, "I do not tell you actually to do this, but in the future take care." The boy went home absolved but still filled with remorse, and, seizing a large knife (an ax or hatchet, according to the orthodox version of Tommaso di Lentino), chopped off his foot. His cries of woe brought his parents and the neighbors running. His mother (or his father) sought out Saint Peter, who was responsible for this misery, and the saint knelt and prayed devoutly, and then, taking the foot in his hand, joined it to the boy's leg. A scar remained as a symbol of the miracle.

The painter of our panel must have followed some local, apocryphal version of the miracle in which the youth was a carpenter, or at least the action set in a carpenter's shop. In our picture there are planks leaning against the walls, some smooth and others left unfinished. A plane and a saw hang on the rear wall, and on the ground before the injured boy is a squared beam on which he has apparently been working. A broadax lies upon it. Scattered about on the floor, and stained with the blood of the impulsive boy, are large, leaflike chips hewn from the wood. He is seated on a block at the left of the picture, his wounded right leg extended towards Saint Peter, who, kneeling upon

the ground, fastens the severed member back where it belongs. Another Dominican friar—presumably the companion of which the legend speaks—is standing in a doorway at the right. The boy's mother and another figure, in high-waisted costume and large headdresses, look on, wringing their hands in pity for his suffering. Beside them a small girl carries over her arm the hose removed from his leg.

The figures stand very still and a certain stiffness in the articulation of the heads and arms adds archaic quaintness to the narrative. Slender proportions emphasized by parallel vertical folds in the garments characterize not only this panel but the other three of the series as well. The style of the pictures, which appear to have been painted in the decade between 1460 and 1470, has much in common with certain small panels by unknown artists probably of the school of Antonio Vivarini, such as those which now form a predella to the back of the altarpiece dated 1443 in the church of San Zaccaria in Venice, and those in Berlin (no. 1058) with incidents from the life of the Virgin. The painter of our series, however, seems to have got from some North Italian source outside Venice his taste for knobs features and hard, sharp modeling of drapery. Whatever the derivation of this artist, his painting, especially in the little panel which has just come to the Museum, shows freshness and originality.

MARGARETTA M. SALINGER.

THE MORTIMER L. SCHIFF COLLECTION EARLY ITALIAN MAIOLICA

From January 15 through February 27 there will be shown in Gallery E 15, as a special exhibition, the collection of early Italian maiolica made by the late Mortimer L. Schiff and now lent to the Museum through the generosity of his son, John M. Schiff.

The 111 pieces which comprise the collection are already well known to students of Italian pottery. Many of them were previously highly treasured items in other notable collections, such as the Bardac, Molinier,

¹⁵ *Op. cit.*, p. 285, note.

¹⁶ *Acta sanctorum*, April, part III, p. 700, sect. 23 and note f.

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Bardini, Gaillard, Morgan, Sambon, and Canessa. All the pieces are illustrated and described in the handsomely printed catalogue of the collection prepared by Seymour de Ricci and published in 1927.¹

The Schiff collection is notable primarily because it can show so many imposing and complete examples of late fourteenth- and fifteenth-century Italian maiolica; small wonder that they have appeared again and

kilns of Deruta, Faenza, and Gubbio were undertaking to supply an eager and aristocratic market.

The term maiolica, originally used to designate Spanish lustered pottery brought into Italy by way of Majorca, is now used with special reference to tin-enamelled pottery made in Italy from the fourteenth century on and, by extension, to describe tin-enamelled pottery which follows Italian tra-



FIG. 1. MAIOLICA DISH
TUSCAN, EARLY XV CENTURY

again in books, to illustrate the splendor of the period and the achievements of its potters. Wares of this period are very rare, and even fragments are preserved as important documents. The Metropolitan Museum particularly welcomes the opportunity of showing these superb pieces because its own collection of fifteenth-century maiolica includes for the most part less pretentious examples. In addition to the rare early types, there are in the Schiff collection a considerable number of the richly colored wares of the high Renaissance, when the

¹ *A Catalogue of Early Italian Majolica in the Collection of Mortimer L. Schiff* (New York, 1927).

ditions in technique and general style. The method of covering pottery with a glaze rendered opaque by a sufficient admixture of tin (that is, a tin enamel) was long known in the Near East and became in time the common method of glazing. The knowledge of this technique, together with the secret of metallic-luster decoration, was carried by the Moors into Spain. Italian potters must have become familiar with examples of tin-enamelled pottery from the Near East and from Spain, but whether their knowledge of the technique was obtained from foreign craftsmen or whether by experimenting with their own lead glazes they reached

their goal independently is still open to argument. However they arrived, they were making tin-enamelled pottery in the fourteenth century. The secret of making metallic lusters eluded them for a much longer period. Their supreme success in this field came with the great days of the Deruta and Gubbio kilns, which were so active in the early sixteenth century.

Although pottery styles tend to merge imperceptibly into one another, students find it convenient to distinguish certain outstanding classes or groups in early Italian

the somewhat meager decoration are marked with crosshatching in manganese. The Schiff collection also includes an Orvieto dish of the early fifteenth century with two lions confronting each other on opposite sides of a stylized tree, painted in green with manganese outlines. The background is cross-hatched.

As the Italian potters became more ambitious and more competent, they used broader washes of color and bolder designs. The potters of Florence were particularly active in the production of maiolica with designs outlined in manganese and painted in a clear green; this ware is sometimes designated as "green Florentine." In 1927 V. Everit Macy gave to the Museum a handsome example, a vigorously modeled jar with two rope handles. On each side it shows a stylized animal figure. Very different from this piece but equally typical in form and design is a great dish with broad, flat base and horizontal rim (diam. $27\frac{1}{8}$ in.; fig. 1) in the Schiff collection. One of the most important examples of its class, this charger has been successively in the Beau-corps, Leroux, and Bardac collections and has often been reproduced in books on Italian maiolica. The equestrian figure in peaked cap and long, tapering shoes is depicted with great spirit, but no attempt is made at perspective, the background being covered entirely with leafage. Several other pieces in the Schiff collection may well be classified in this early group, made in Florence and other towns of Tuscany.



FIG. 2. MAIOLICA JAR
FLORENTINE, EARLY XV CENTURY

maiolica. The early stages find admirable expression in the Schiff collection. To the earliest group is frequently given the name "Orvieto ware" because much of our knowledge of the style is based on finds made in the course of extensive excavations at Orvieto. That similar wares were made elsewhere, especially at Florence, Siena, Faenza, Ferrara, and Rome, is now acknowledged by most scholars. The typical forms are jugs, dishes, and bowls with or without handles. In the Schiff collection there is a jug which serves well to demonstrate some of the features characteristic of this group. Its simple decoration is carried out in pale green with outlines in manganese purple. On each side of the body of the jug is a vine with grapes modeled in relief, and a lion mask similarly modeled shows just under the lip. Such areas as are not covered by

To another important class of early maiolica, which like the preceding found its best expression in Florence, the name "blue impasto ware" is sometimes given because the ornament is painted on thickly in blue and after firing appears on the surface in perceptible relief. The shapes are vigorous, the coloring pure and strong, and the designs appropriately simple and usually conventionalized. Three examples in the Schiff collection eloquently bespeak the merits of this style. One is a small two-handled jar of a popular shape, with a heraldic stag amid conventionalized foliage (fig. 2). On the shoulder and thigh of the animal appear circular devices analogous to motives shown on animals in Near Eastern textiles. One can

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only conjecture what were the various channels through which such a design found its gradual way from Near Eastern textiles to Italian pottery. Another jar of larger size and somewhat more graceful shape than the preceding has an all-over pattern of oak foliage. The third Schiff piece provides an early example of the use in Italian maiolica of the albarello shape, which, derived from the Near East, was to enjoy long-lived popularity in Italy. The conventionalized pattern in blue is highly suitable to the sturdy outlines of this drug jar.

It is not possible to describe in detail all the Schiff pieces, although they afford illustration of a wide variety of styles. Several pieces in the collection with backgrounds covered with sprays of small flowers and leaves show pronounced Hispano-Moresque influence (see fig. 3). Other examples are painted in blue, manganese, green, and ocher with the boldly executed scrolls, the pomegranate buds, or the peacock feathers so popular with the Faentine potters. The Schiff pieces set forth an admirable series of albarelli with engaging portraits of soldiers, cavaliers, and ladies. A fondness for semi-realistic portraiture also inspired the decoration of a large two-handled jar, formerly in the Morgan collection. A shield on the reverse side of the jar bears arms presumed to be those of the Orsini family. The frequent occurrence of coats of arms proves that many of these great display pieces were designed for princely clients.

An important group of bowls and dishes, dating chiefly from the late fifteenth century, belongs to a rare and distinct class characterized by incised or sgraffito decoration. The ware has been covered, not with a tin enamel but with a coating of white slip through which the lines of the design have been cut, the red body of the ware beneath being correspondingly exposed. A transparent lead glaze covering the whole piece lends to it brilliance and intensified color. In this group one large dish shows a long-legged bird, presumably a stork, with the undulating outlines of a wattled fence forming the background. A number of bowls display more or less realistic likenesses of men and women, framed in simple medallions. The features of two or three suggest that

members of the Gonzaga family are portrayed. It is amusing to think that here, perhaps, we see pictures of the very folk who were the first and most ardent collectors of Italian maiolica.

One piece in the Schiff collection is not pottery; it is, however, as great a prize as many of the pieces already described. The desire to make a fine ware like Chinese porcelain drove potters all over Europe to feverish experimenting. One of the earliest



FIG. 3. MAIOLICA JAR
KING DAVID WITH HIS HARP
TUSCAN, EARLY XVI CENTURY

undertakings to meet with even partial success was that carried on at Florence under the patronage of the Medici. These experimenters did not attain their goal, they did not discover the secret of making true porcelain. They did, however, succeed in making a soft porcelain of great charm. In the Schiff collection a plate with delicate floral pattern in blue and two figures in renaissance costume is significant of the measure of their achievement. Traced in blue on the back of the plate are the dome of the cathedral of Florence and the initial F, the distinctive mark of this short-lived Medici porcelain of the second half of the sixteenth century.

C. LOUISE AVERY.

PORTRAIT OF A LADY WITH A DOG BY FRAGONARD

Jean Honoré Fragonard's Portrait of a Lady with a Dog (illustrated on the cover)¹ which comes to the Museum from the collection of Mme Burat of Paris, is shown this month in the Room of Recent Accessions. During the eighteenth century France produced three painters of genius, Watteau, Chardin, and Fragonard, and of these Fragonard has not hitherto been represented in the Museum's collection of paintings. The acquisition of this portrait therefore fills a recognized gap with a work of exceptional brilliance.

As Fragonard, or Frago, as he is often called, is a new member of the Museum's family of artists, it seems appropriate to pass in review the principal events in his active and, in the main, happy life. He was born in 1732, the son of a merchant of Grasse. At the age of fifteen he was taken to Paris by his father and, after a brief interlude during which he studied law, began his apprenticeship as a painter, first with Chardin and subsequently with Boucher, whose assistant he became. In 1752, at the age of twenty, he won the Prix de Rome, but he did not go to Italy until 1756. The intervening years he spent, as a member of the École des élèves protégés, under the tutelage of Carle Van Loo. After almost five years of travel and study in Italy, which broadened his knowledge and influenced the development of his style, he returned to Paris in 1761 and set to work painting in the grand manner—newly restored to fashion in reaction against the frivolous style of

¹ Acc. no. 37.118. Fletcher Fund. Oil on canvas. H. 32 in., w. 25 $\frac{3}{4}$ in. The history of this picture is uncertain before 1907, when it was in the Burat collection. According to A. Dayot and L. Vaillat, *L'Oeuvre de J.-B.-S. Chardin et de J.-H. Fragonard* (Paris, [1907]), p. xi, no. 77, it came from the collection of M. Féral, who obtained it from either the de Cambis or the des Isnards family. Efforts to verify this have been so far unsuccessful. The following exhibition catalogues mention the de Cambis and des Isnards collections but do not mention the Féral collection: *Exposition d'œuvres de J.-H. Fragonard (Musée des arts décoratifs)* (Paris, 1921), no. 31; *Commemorative Catalogue of the Exhibition of French Art, 1200-1900, Royal Academy of Arts, London, January-March, 1932* (London, 1933), no. 164.

Boucher. To satisfy this taste he exhibited at the Salon of the Académie royale in 1765 the great *machine*, Corésus and Callirhoe, now in the Louvre, which was purchased by the king and used as a design for tapestry.

Subsequently abandoning the grand manner, he began to paint sprightly little easel pictures based on themes of love, to which his talents were eminently suited and which are still considered his most typical paintings. This about-face evoked the censure of art critics such as Bachaumont, who, in 1769, wrote disparagingly: "M. Fragonard . . . qui avoit donné . . . les plus grandes espérances pour le genre de l'histoire . . . il se contente de briller aujourd'hui dans les boudoirs & dans les garderoberes."² But in this field, in which his southern nature reveled, he soon gained a reputation and was patronized by many of the celebrities of his day, including Mme du Barry and the dancer Mlle Guimard. He appears to have led a gay bachelor's life until 1766, when he suddenly married his pupil, Marie Anne Gérard. About this time his art seems to have entered into another phase, owing perhaps to the settling effect of his marriage, perhaps to the general change in taste expressed in contemporary literary works like Diderot's and Rousseau's; for while his earlier works, such as The Swing in the Wallace Collection, are charmingly naughty, his later works, for example The Happy Family in the collection of Mrs. William R. Timken in New York, frequently depict the charms of domestic happiness.

Fragonard's popularity continued undiminished until the Revolution in 1789. With the Revolution came the end of his accustomed manner of living, but though he lost his wealthy patrons he managed to keep his own head. Shunted about from Paris to Grasse and back—from his old residence in the artists' quarters in the Louvre to humble private lodgings—Frago, still cheerful in adversity, lived on a drastically reduced scale for the remaining years of his life. When he died, on August 22, 1806, at the age of seventy-four, he was almost forgot-

² F. le C. de Bachaumont, *Lettres sur les peintures, sculptures, et gravures de mrs. de l'Académie royale, . . . depuis MDCCCLXVII jusqu'en MDCCCLXXIX* (London, 1780), pp. 38 f.

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ten. The style of painting in which he had won his great success had gone out of fashion and had been replaced by the frigid classicism of David. The *Journal de l'Empire*, which reported the important events of the day, did not even record his death, and the only notice is the usual one in the parish register.

Fragonard had the happy faculty of absorbing influences as a sponge absorbs water, and he changed masters, subjects, procedures, and styles with equal ease. Early in his career he was naturally subjected to the influences of his masters: Chardin, Boucher, and Van Loo; and later, when he was in Italy, he found much profit in studying the works of Barocci, Pietro da Cortona, Solimena, and especially Tiepolo. He had, however, only a feeling of awe for the Italian Old Masters. Of Raphael and Michelangelo he said: "L'énergie de Michel-Ange m'effrayait; . . . en voyant les beautés de Raphael, j'étais ému jusqu'aux larmes, et le crayon me tombait des mains."³ It was during this visit to Italy that Fragonard's interest in landscape painting began. His delicate views owe part of their captivating charm to the influence of Hubert Robert, with whom many happy hours were passed in sketching and painting when in 1760 they were both guests of their enthusiastic patron, the abbé de Saint-Non, in the Villa d'Este at Tivoli.

The works of the seventeenth-century Dutch and Flemish painters were another source from which Fragonard drew much inspiration. Rubens and Rembrandt, whose paintings he knew and copied, attracted him especially, and their influence is very marked in some of his paintings. The similarity of the brushwork in certain of Fragonard's canvases to that of Frans Hals is due perhaps to a temperamental kinship rather than to direct borrowing. Another and final influence seen in Fragonard's post-Revolutionary works is that of David, the principal exponent of the classical revival, to which, however, Frago's artistic bent was opposed.

Fragonard was not a professional portrait painter. The painstaking task of getting a likeness was not congenial to his

³ L. Dimier, *Faits et idées de l'histoire des arts* (Paris, 1923), p. 10.

impetuous temperament, and serious portraits by him are rare. A large number of his so-called portraits are, in reality, only unidentified decorative studies quickly dashed off for pleasure or by way of exercise. The Museum's Portrait of a Lady with a Dog is one of these quick studies, sketched from life and painted at one sitting with all the fire and vehemence of his nature. The identity of the model, whose distinctive features are here so strikingly recorded, is unknown, but Fragonard knew and painted many people of the theater and it is possible that the sitter was a singer or an actress.⁴ Her anachronistic, "Spanish" dress, with its ruff, its puffed and slashed sleeves, and the ropes of huge pearls, support this possibility.

The mode of painting figures *vêtus à l'espagnole*, sponsored by no less a person than Mme de Pompadour, was a reaction from the grand manner of painting, for which the only proper subjects were historical or mythological scenes. Mme de Pompadour's boredom with the academic fashion and her efforts in 1755 to encourage a new type of subject matter are recounted by a contemporary commentator in these words: "Weary of seeing only Alexanders, Caesars, Scipios, Greek and Roman Heroes she [Mme de Pompadour] suggested to the artists . . . to attempt some subject in European dress which would be effective. Vainly they objected that most of our short garments do not arrange at all well, do not lend themselves to the picturesque . . . She herself removed the difficulty by inducing M. Van Loo to use the Spanish subject."⁵

Fragonard, always open to influences, painted several canvases in this "Spanish" vein, to which he had probably first been introduced while he was a student of Van Loo *d'Espagne*.⁶ The subjects of these pictures are mostly allegorical with figures in fantastic dress. The costumes are certainly not those of contemporary Spain but go back rather to the early seventeenth cen-

⁴ The portrait has been erroneously identified as Fragonard's sister and as his aunt. The features do not resemble other known portraits of the artist's aunt, and he apparently had no sister.

⁵ *Lettre sur le salon de 1755* (Amsterdam, 1755), quoted by E. and J. de Goncourt, *Gazette des beaux-arts*, vol. xviii (1865), p. 136, note 2.

⁶ Bachaumont, *op. cit.*, p. 16, uses this epithet.

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tury for their inspiration—to the period of Van Dyck and Rubens. One of the most characteristic is his *Portrait de M. l'abbé de Saint-Non vêtu à l'espagnole*, which was exhibited in Paris last summer.⁷ The companion portraits of the duc de Beuvron and the duc d'Harcourt in theatrical costume in the possession of Mme la duchesse d'Harcourt are also in this genre. But the most famous examples are the series of four paintings in the La Caze collection in the Louvre: *L'Inspiration*, *L'Étude*, *La Musique* (also sometimes called *Portrait de M. de la Bretèche*), and *Portrait de Fantaisie* (called *Portrait de M. l'abbé de Saint-Non*).

To these seven paintings and, to a lesser extent, to the *Portrait of Diderot* in the André Pastré collection in Paris, our painting shows a marked likeness. This likeness depends as much on technical similarities of brushwork—on little tricks such as the use of the handle of the brush to scratch accents in the wet paint—as on the choice of subject matter and the stylistic influences.

In the Museum's *Portrait of a Lady with a Dog* and in the other examples of the Spanish mode, the artist has displayed the same virtuosity of brushwork and economy of means. His quick hand has darted over the canvas, painting very thinly except in the face, which is carefully built up and modeled. The rapidity with which Fragonard worked is shown also in the handling of the drapery, which is painted with bold strokes hastily but surely applied. Almost every stroke of the brush can be seen, and his method of working can be reconstructed. For example, in the sleeve it is apparent that the painter first laid on the local colors of red and yellow, next, with a well-laden brush, added accents of stronger value for shadows and, in the following step, mixed these pigments with white to give the lights. Finally, as a finishing touch, he added two rapid strokes of pure white for the high lights, and the sleeve was done. One can well believe that this picture, like *La Musique* and the *Portrait de Fantaisie*, was, as contemporary inscriptions on the back of these canvases record, "peint par Fragonard . . . en une heure de temps."⁸

⁷ *Chefs-d'œuvre de l'art français* (Palais national des arts) (Paris, 1937), no. 158, pl. LIX.

While our portrait is Gallic in interpretation, influences coming from outside Fragonard's native land are obvious, and of these influences that of Rubens is predominant. It is found in the composition, in the robust figure, in the form of the head, in the modeling of the face, the drawing of the eyes, and especially in the use of reddish reflected lights in the shadows in the flesh. Subsidiary influences deriving from Boucher, Tiepolo, and Van Loo are but dimly seen in comparison.

The similarity of the Museum's *Portrait of a Lady with a Dog* to Fragonard's other paintings à l'espagnole is so striking that it seems highly probable it was executed at about the same time. Except for the *Portrait de Fantaisie* and *La Musique*, which are inscribed 1760, none of these paintings is dated, but general opinion places them between 1765 and 1771. To be more exact one might say, at least tentatively, that our picture was probably painted between 1767 and 1770.

"L'aimable Frago" was an artistic hedonist with no serious mission, no exacting conscience. He was, as his friend Marguerite Gérard said, "a veritable nursling of caprice" and painted largely for the joy he derived from the process—a joy shared by the beholder. The *Portrait of a Lady with a Dog*, with all its freshness of color, its playfulness of mood, its wit, gives concrete expression to the spirit of the age of rococo.

HERMANN W. WILLIAMS, JR.

RECENT CHANGES IN THE
AMERICAN WING

For more than a year changes have been taking place in the third floor galleries of The American Wing, to permit the installation of two authentic rooms and two staircases of prime importance. The galleries in which they were installed were opened on December 28, 1937.

These new rooms replace the reproductions of domestic architecture of the seventeenth century—the parlor, kitchen, and

⁸ G. Brière, *Catalogue des peintures*, vol. 1: *École française* (Musée national du Louvre) (Paris, 1924), p. 103, nos. 296, 299.

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staircase copied from originals in the Hart house and the Capen house in Massachusetts—which it was always the intention of the Museum to remove if fine genuine examples could be secured. The paneled room from the Shaw house at Hampton, New Hampshire, the room end from Newington, Connecticut, and the decorated paneling from Belle Meade, New Jersey, have been relocated in other spaces on the third floor (Galleries M 21, M 20, and M 23 a respectively). In the area thus made available the parlor¹ from the Hart house in Ipswich, Massachusetts (M 27), a room (M 26) and the main staircase (M 26 a), as well as an earlier staircase (M 19 a), from the former Samuel Wentworth house in Portsmouth, New Hampshire,² have been set up. In addition, the furniture of several galleries has been rearranged to agree more nearly with the backgrounds. Thus, early decorated furniture, other than Pennsylvania German, is largely concentrated in a recently built gallery (M 23 a), the Metcalf Bowler room (M 25) now displays Queen Anne furniture, and the Almodington room (M 15), on the second floor, is furnished in the Chippendale style.

The whole collection of The American Wing is materially strengthened by these changes. In their high quality the new elements form an adequate starting point for the sequence of rooms of other periods; their acquisition is a triumph unequaled since the opening of this wing. There have been notable gifts, however, especially the hall from the Van Rensselaer Manor House, opened in 1931, which dates from the second half of the eighteenth century, and the two galleries of Pennsylvania German woodwork and decorative arts, which were installed in 1934.

THE HART HOUSE PARLOR

The parlor from the Hart house, built about 1640 at Ipswich, Massachusetts, is without question one of the foremost American rooms extant. Few houses surviving from the seventeenth century can boast

¹ Acc. no. 36.127. Munsey Fund. L. 17 ft. 7 in., w. 17 ft. 3 in., h. 5 ft. 8 in.

² Acc. nos. 26.200-202. Sage Fund. L. of room 29 ft. 4 in., w. 17 ft. 4 in., h. 7 ft.

that their chamfered framing is intact or that the chimney wall is still covered by the original intricately molded sheathing. When The American Wing was inaugurated in 1924, the earliest phase of native architecture was represented by a modern copy of this room, no authentic example of that time and quality being then available. In 1936, when an opportunity came to secure the original parlor, the Museum, following the helpful suggestion of the late George Francis Dow, decided to acquire it.

Many early dwellings which did not fall prey to fire or vermin disappeared through neglect or the violence of the wrecking bar; all too few escaped the tortures of restoration to be cherished today by public-spirited societies or individuals. But the Hart house for nearly two score years has been well maintained as a hotel during the summer, although inevitably the building is exposed to grave hazards while closed during many months of each year. When removal of the parlor began a year ago, parts of the corner posts and girts were found to be seriously rotted as far as the inside plaster line. Had this condition continued, the doom of this rare and primitive document would have been certain. Therefore the salvaging of the room for permanent safekeeping in the Museum accomplishes a twofold purpose: it forms an impressive introduction to the distinguished rooms of later periods, and it eliminates for all time the chance destruction of one of the oldest rooms in the United States.

The low-ceiled room, divided by the great summer, buttressed with hewn oak corner posts and girts, lighted by small leaded windows, and plastered between the framing with warm-colored clay, is in the true Gothic tradition. So, too, is the decorative treatment of the woodwork: the wide chamfers cut into the exposed edges of the framing, the series of varied moldings run vertically on the pine sheathing, and the double row of dentil ornament across the fireplace lintel are produced with the easy competence of the expert craftsman. The aspect of the interior is mediaeval because it is typical of the birthplaces and former dwellings of the first settlers. The prototype of the New England house, with its

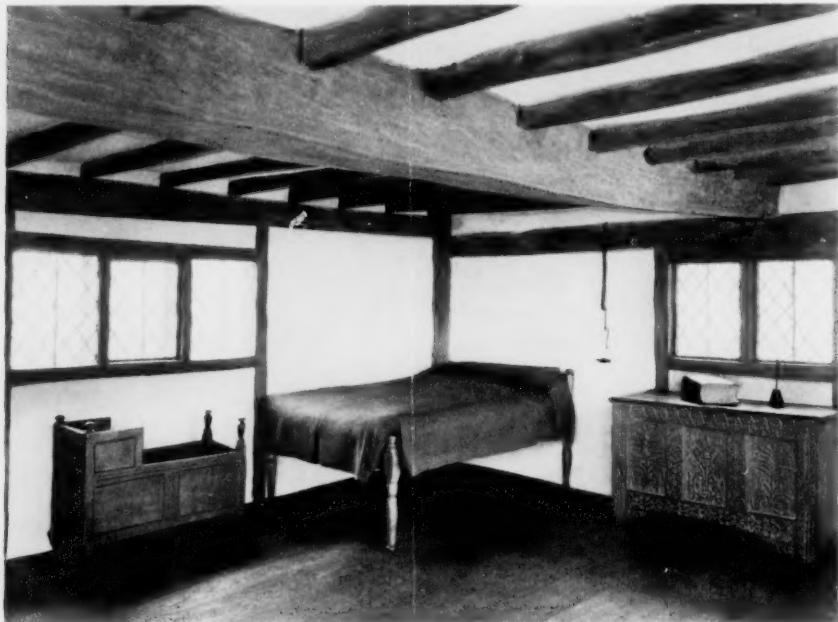
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steep-pitched roof, central chimney, clapboarded exterior, and casement windows, remains in rural parts of England, especially in the counties of Essex, Suffolk, Norfolk, and Lincoln, whence came most of the founders of the Massachusetts colonies.

A sense of protection against the ever-present dangers of the brutal wilderness and a promise of safety must have been derived from the preponderance of these stalwart

Puritan Ipswich that before 1650 sheltered the magistrates Bellingham, Saltonstall, Bradstreet, and Symonds as well as the poetess Anne Bradstreet and the lawmaker and humorist Nathaniel Ward.

Examination of the fabric justified eliminating later "improvements." The entrance door and the closet doors at the right of the fireplace, which were modern, have been replaced by batten doors made from original



PARLOR FROM THE THOMAS HART HOUSE
BUILT AT IPSWICH, MASSACHUSETTS, ABOUT 1640

timbers, so frankly exposed to view. But that plague, the mosquito, bracketed with the New England climate and wild beasts as terrors to new settlers, could not be shut out by suggestion. Governor Bradford wrote: "They are too delicate and unfitte to begine new plantations and collonies that cannot enduer the biting of a muskeeto; we would wish shuch to keepe at home till at least they be Muskeeto prooef."³ The massive structure of the room is a monument to the moral courage of those who brought civilization to a new continent; its architectural refinements are appropriate to the

sheathed boards formerly on the stair wall of the Hart house. Remains of the lintel of the closet door, which was sawn away at some time to give greater head room, established the line of a lower opening. A doorway near the fireplace was not preserved, because it was probably added in the nineteenth century to give access to an outside cellar. The hardware of the doors is the age of the room, ousting modern pieces; the butterfly, cockshead, and butterfly-strap hinges, which were found in the vicinity of Ipswich, are examples of rare types.

A window on the south wall was not retained, because pins which once held studs in that space were in evidence along the

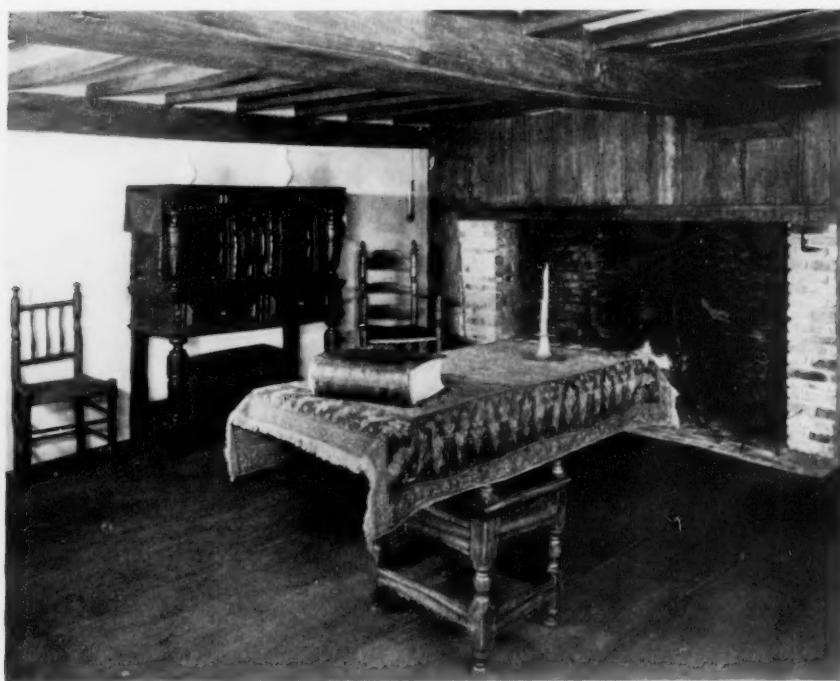
³S. R. Morison, *Builders of the Bay Colony* (Boston, 1930), p. 42.

girt. The window frames in the north and east walls were replaced with smaller frames conforming to the size of the original jambs as indicated on the girts. Since all the diamond-leaded lights of the windows were missing, four reproductions of a seventeenth-century example (now in the north window) were made.

The fireplace was built of seventeenth-

nal entrance—the only compromise with the true aspect of the room.

Among the original furnishings of the Hart house, listed in an inventory of March 31, 1674, are "five Chayers, one grat table with forms, a flock bed, one feather bed, two chests, three tables, two Caskits, Seven Cushins, brass Kettels and scillits, iron potts, Earthenware, table cloths, Napkins



PARLOR FROM THE THOMAS HART HOUSE
BUILT AT IPSWICH, MASSACHUSETTS, ABOUT 1640

century bricks, laid with raked joints to simulate clay plaster. This fire opening follows the original one exactly in plan and size; in the right-hand corner is an oven thirty inches deep, with recessed jambs. The wide oak floor boards are modern, as in other rooms of The American Wing, but are laid here with old hand-wrought nails. On the east wall a section of the sun-dried brick and clay filling between the inner and the outer wall of the house is now exposed to view under glass.

To facilitate the passage of visitors, it was found necessary to cut a door in the plastered wall diagonally opposite the origi-

and bed furniture."⁴ The furniture of oak, maple, and ash now shown in the room has been assembled to represent a New England parlor before 1675. The pieces are drawn chiefly from the Bolles collection, the gift of Mrs. Russell Sage in 1909. None was formerly in the room.

On the south wall stands a Massachusetts court cupboard richly ornamented with applied turnings and "jewels." Two turned armchairs, one a Carver type, the other an early slat-back, are drawn up by the fireplace, and in the middle of the room a fine

⁴ In the Probate Records of Essex County, Mass.

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chair table is set with a Turkey rug covering. Under the east window is a carved oak chest attributed to Thomas Dennis, an early joiner of Ipswich. A bed, a customary piece of furniture in the best room three centuries ago, occupies the far corner; the oak wood, molded rails, and turned posts are indicative of the Pilgrim century. A Bible box marked M H, a seventeenth-cen-

in June of that year, at the age of twenty-four, with John Browne and Mary Denny, all from Baddow, Essex, in the ship *Desire*, captained by Edward Boswell. As was the custom, Hart brought from the minister of his parish a certificate "of his conformitie and opinion of the descepline of the Church of England." He settled in the Massachusetts Bay Colony at Ipswich and in 1639 became a proprietor, or landowner. Thomas Hart is listed as a resident in 1641, and in addition to his activities as a tanner he served the town in several offices—that of surveyor in 1661 and selectman in 1663.⁵ Thomas Hart died in 1673 or 1674, leaving an estate of £ 729.13.6. To his son Samuel he devised his tanyard and stock, dwelling house, homestead, and barn, but reserved "for my loveing wife the use of my parlor for her self & Rome in the cellar & other the romes in my house with use of the household goods for her nesesary use; and that my son Samuell maintaine my wife with firewood as she needeth."⁶ In another clause he added: "Likewise I give to my wife the bed in the parlor with the furniture belonging to it to be at her whole Dispose. . . ." Alice Hart died in 1682.

The house was owned by descendants of Thomas Hart until 1755, when it was sold to Philip Lord. It remained in collateral branches of that family until 1902, when it was purchased by Ralph W. Burnham, who in turn sold it to Martha Murray in 1920. The present owner has replaced the parlor now in the Museum with an excellent copy.

In a small new gallery (M 27 A) adjoining the Hart room is a seventeenth-century exterior door from the Williams house at Preston, Connecticut.⁷ The wide vertical boards are held together with horizontal battens on the reverse side. The original strap hinges and the iron knocker, which serves also as a handle, are still in place. Four leaded casement window lights, having parts of their pine frames and guard bars, are fixed under glass on the wall. They belong to a group of

⁵ *The New England Historical and Genealogical Register* (Boston, 1847-1936), vol. xiv, p. 316.

⁶ A. Hammatt, *Hammatt Papers*, no. 1 (Ipswich, 1854).

⁷ In the Probate Records of Essex County, Mass.

⁸ Acc. no. 37.96.1. Rogers Fund.



STAIRCASE FROM THE
WENTWORTH HOUSE, BUILT IN
1671

tury pewter candlestick, Lambeth delft pottery dated prior to 1652, and a brass and iron bed warmer are some of the smaller furnishings. The window hangings and the coverings of the oak cradle and the bed are old homespun woolen, dyed red. The armchairs are brightened with cushions of contemporary red velvet.

The name of Thomas Hart, the first owner of the house, appears at the Rolls Office, Chancery Lane, London, in "The Register of the names of all ye Passinger (s) w^{ch} Passed from ye Port of London for an whole yeare ending at Xmas 1635."⁸ He embarked

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five old leaded casements which were rescued in the towns of Bedford, Bolton, and Princeton in Massachusetts by L. P. Goulding of Sudbury and were preserved by him for many years. The fifth light of this group is installed in the north window of the Hart house parlor.

THE WENTWORTH ROOM AND STAIRCASES

The elements from the Wentworth house now installed in the Museum include the larger of two front rooms from the second floor, the main staircase that rose from the entrance to the attic, and an earlier staircase taken from the rear of the first floor. They cover a period from 1671 to about 1710. The former date marks the building of the house. The latter indicates the time of its alteration, when the main staircase and the wainscoting of the rooms were added. The earlier staircase, almost wholly concealed by vertically sheathed boards and flanked by batten doors, dates from the raising of the house.

The house possessed several remarkable features which set it apart from its contemporaries: the great size of the frame, hewn entirely of white pine, the asymmetrical floor plan, the double summers in the principal rooms, and the bolection moldings framing the panels of the wainscoting, no less than the unique rope-twist oak balusters of the main staircase. All these are rare in the early period of American architecture.

The skeleton of the room is exposed in the manner characteristic of the first permanent dwellings. Appropriate enrichment of the heavy gunstock posts, plates, and summers was secured by cutting deep chamfers along their exposed edges. The crude floor joists of the attic, usually left uncovered in seventeenth-century houses, are concealed here by plastering; in fact, the covered-in ceiling of this room is one of a few examples known to date before 1700. Perhaps owing to the finished treatment of the framing, no boxing is employed on the structural members except that added at the ends of the south wall when it was wainscoted early in the eighteenth century. The woodwork has been repainted Indian red to match fragments of the former covering which were

found under numerous layers of later paint.

The three original window openings on the north wall have been supplied with wooden, double-hung sashes, each containing twenty panes of old glass 5 x 7 inches in size. The windows on the east and west plastered walls are now converted into doorways for the convenient circulation of visitors. The three doors on the south wall



STAIRCASE, DATING ABOUT 1710
FROM THE WENTWORTH HOUSE

have been provided with contemporary brass box locks, fitted with their own knobs and keys. The original H door hinges with crown tops and incised ornament are intact. That sliding sash windows and brass hardware were used at so early a date is proved by the engravings of similar interiors by Daniel Marot. The earliest records of sash windows in England date from 1681.

The wainscoting of English houses of the late seventeenth century offers interesting parallels in design to that of the Wentworth house. Ambitious interpretations of the style at Drayton House, Belton House, Hampton Court, and Kensington Palace,

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executed in oak or walnut just prior to or during the reign of William and Mary, are well known. Contemporary fashions in paneling are set forth in the numerous dated designs in the Louis XIV style published in France by Pierre Le Pautre between 1679 and 1715 and by C. A. Daviler in 1694, in Holland and possibly in France by Daniel Marot from 1688 to 1703, and in England by John Brown in 1693. Although the architects embellished their elevations with various flights of fancy, the bases of the style are the framing of the fire opening and each fielded panel with bolection moldings of vigorous profile and the fixing of a stout mantel-tree on the chimney wall, often without obvious support. It is a palace style; but in the Wentworth room it is sobered in the process of domestic adaptation, while retaining much of the grand manner in the robustness of its classic details. The large scale of the room justified the employment of heavy moldings and wide panels, which resulted in sharp contrasts of light and shade quite foreign to the refined elegance of the later forms of the eighteenth century.

As no early inventories of the possessions used by the Wentworths in this house can be found, it is impossible to know how the room was furnished when they occupied it. Presumably it was a chamber, and for this reason a caned day bed and japanned high-boy are included among the furnishings of the Carolean and William and Mary styles. Cushion coverings for the chairs are made of old East India cotton painted in red and blue. The fringed draw curtains of seventeenth-century blue homespun silk, cut in accordance with an engraved pattern of Daniel Marot's, not only follow an authentic design seldom copied, but have the additional advantage of permitting the maximum amount of daylight to enter the small windows.

On the paneled wall mezzotints of Cotton Mather and Jonathan Belcher depict the long, richly curled periwigs worn by men of fashion and the professions at the dawn of the eighteenth century. In the latter print the elaborate costume of velvet, brocade, and lace seems to befit the station of a "Captain General & Governor in Chief of His Majesty's Provinces of Massachusetts

Bay & New Hampshire in New England and Vice Admiral of the Same." Between the doors on the east wall hangs a large colored map of America, printed in Holland about 1700. Two rare pieces of silver, an inkstand and a tankard, were made in Boston by John Coney and Jeremiah Dummer respectively. Sturdy brass candlesticks, a fireback dated 1677, and several dated pieces of English delft pottery provide an appropriate dressing to the background and furniture.

The first deed for the Wentworth property at Strawberry Bank, the earlier name for Portsmouth, is recorded in 1671.⁹ In that year Thomas Daniell and his wife Bridget, the daughter of Richard Cutt, one of the first landed proprietors of Portsmouth, took title to a house and land there. Daniell was a wine merchant, licensed as early as 1668. A decade after the purchase of the property he sold it to Henry Crowne, who on one occasion was fined "for keeping a house of publicke entertainment without Licence." The next owner was the Honorable Edward Cranfield, lieutenant governor and commander in chief of the province of New Hampshire. In 1683, in exchange for a house and land on Great Island, situated in the mouth of the Piscataqua River, he relinquished title to the Portsmouth house in favor of Samuel Wentworth and his wife Mary Benning. This is the first record of the Wentworth family in Portsmouth; but Elder William Wentworth, Samuel's father, is known to have been living at Exeter in 1639 and afterwards to have moved to Dover.

At Great Island in 1677 Samuel Wentworth was granted a license by the court "to keep a house of comon entertainmt to sell wine beare and Liquor." He served as selectman of Portsmouth in 1684 and as foreman of the grand jury in 1686. When he died of smallpox in 1690, he bequeathed to his son Samuel his "house and all those household goods of any sort" and to his wife Mary half the dwelling, the outhouses,

⁹ The facts given in the following paragraphs are derived from the New Hampshire Province Deeds and other records in the New Hampshire Historical Society, Concord, N. H., and from J. Wentworth, *The Wentworth Genealogy* (Boston, 1878), vol. I, pp. 113-289.

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and the gardens. In 1709 John Wentworth purchased the house from his brother Samuel, when the latter removed to Boston. Probably the wainscoting was added then. The new owner was a sea captain and prosperous merchant, a councilor by appointment of Queen Anne in 1712, a justice of the court of common pleas (1713-1718), and lieutenant governor of New Hampshire

in more recent years it was occupied as a tenement.

The house was still standing in 1925 but was in the hands of house wreckers, preparatory to demolition. It had been moved from its original site on Manning Street when the Museum acquired parts of the fabric in 1926. The woodwork on the first floor was for the most part missing or mi-



ROOM FROM THE SAMUEL WENTWORTH HOUSE IN PORTSMOUTH, NEW HAMPSHIRE
BUILT IN 1671, PANELED ABOUT 1710

(1717-1730). The house was the scene of his marriage to Sarah Hunking in 1693. There also his favorite son Benning was born in 1696; this son graduated from Harvard in 1715 and was governor of New Hampshire from 1741 to 1767. By his will, proved February 1, 1731, John Wentworth left the house to his wife Sarah and a large estate to his fourteen children. In 1739, two years before she died, Dame Wentworth transferred the house and 104 acres of land to her son Hunking. From the Wentworths the house passed into the ownership of the Purcell and Vaughan families respectively, and

lated; on the second floor partitions divided the rooms and many of the bolection moldings had given way to modern lath and plaster. A large part of the framework was rotted from continued exposure to the weather. The exterior, likewise, had suffered numerous alterations, until the house was a grisly wraith of its former self. Happily it has been possible to retrieve much of the remaining interior, to restore and to furnish it in a manner equal to its pristine appearance, and to place it before the public as a lasting source of enjoyment.

JOSEPH DOWNS.

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THE LECTURE PROGRAM
FEBRUARY-MAY

Had public museums, wherein the giving of talks was the custom, existed in sixteenth-century Italy, a note such as this would undoubtedly have been embellished with a woodcut of the museum personified by a woman of classic mold offering on a salver masses of luscious fruits and flagons of wine. Symbolism, however, is not the vogue today; moreover, such stress upon the feast we prepare would perhaps be felt to be a shade too boastful. In these days we merely list our offerings; but we learn, from time to time, that the feast is appreciated.

The *Lecture Program, Part II*, is published this month. In this the various courses of lectures and gallery talks are set forth in detail. Copies of this will be mailed on request.

For the Members of the Museum seven groups of talks are listed for Mondays and Fridays. Miss Bradish will speak on Eighteenth-Century Craftsmen—the Costumer, the Goldsmith, the Embroiderer, and so on. Mr. Busselle takes as his topic the recently opened rooms in The American Wing. Seven talks on Life and Art in India are offered by Miss Duncan. Mrs. Fansler's subject is Painters and Print Makers of England. As an introduction to The Cloisters Miss Freeman offers four general talks; detailed surveys of the contents of the new branch museum will be given later. Mr. Shaw speaks on The Greek Gods, and Mr. Taggart on Four Personages of Ancient Egypt.

As in the past, the instructors will meet the children of Members by appointment to talk to them on subjects related to their special interests.

For the general public, free lectures and gallery talks are given on Tuesdays, Wednesdays, Thursdays, Saturdays, and Sundays. On Saturday mornings Mr. Shaw offers in the Lecture Hall, from eleven to twelve-forty, a series of illustrated lectures on Greek Art and Civilization: an introduction to the study of the life and art of Greece. In these particular emphasis is laid on the collections of the Museum. During the first part of the current season the experiment was made of offering on Saturday

afternoons, among a number of talks on unrelated subjects, a course of six lectures, *The Artist and Society*, to be given in the galleries by Mrs. Fansler, each talk being repeated on the succeeding Sunday. This met with such an encouraging response that the same procedure will be followed in the second half-year, Miss Abbot giving six talks on French Painting during the Nineteenth Century and Mr. Busselle the same number on Origins and Meaning of American Furniture Styles.

The Tours of the Collections given on Sunday afternoons during the first part of the season will be repeated, with certain slight variations, from February through May. These tours consist of two forty-five-minute talks (each complete in itself) given at two and three-fifteen—the series being planned to enable the visitor to make a survey of the contents of the Museum in four months.

The illustrated lectures given by invited speakers on Saturday and Sunday afternoons at four o'clock will be continued through March. Those who have not before appeared on our programs are John Alford, of the University of Toronto; Sirarpie Der Nersessian, of Wellesley College; H. S. Ede; William C. Hayes, Jr., of the Metropolitan Museum; Wilhelm Martin, of the Royal Picture Gallery, The Hague; and Meyer Schapiro, of Columbia University. Among the lectures listed on Saturdays, four are related in theme—The Social Aspects of Art in Greece, in the Middle Ages, in the Renaissance period, and in the present day, the speakers being Dr. Lehmann-Hartleben, Dr. Schapiro, Dr. Held, and Dr. Alford. On March 5 and April 23 Jane B. Walker will give lectures for the deafened who read the lips. Two special lectures by Georg Steindorff, of the University of Leipzig, on The Private Life of a Pharaoh and Masterworks of Egyptian Portraiture, scheduled to be given in May, have had to be canceled.

The courses offered on the mid-week days are: Tuesdays—sixteen talks on China through the Ages, by Miss Duncan; Wednesdays—Materials of the Craftsman, by Miss Bradish, Sculpture, by Mr. Taggart, and The Mathews Lectures, presented in the Museum by Columbia University, the speaker C. Grant LaFarge, the subject

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being The Gothic Age in Italy and Germany; Thursdays—The Art of Flanders, by Mrs. Fansler, and Mediaeval Minor Arts, by Mr. Grier, a newcomer among the instructors. In addition, the customary Tours of the Collections are offered on Tuesdays at twelve and Wednesdays and Thursdays at two.

Two courses for teachers, given on Saturday mornings from eleven to twelve-forty, are announced. One, Greek Art and Civilization, by Mr. Shaw, has already been mentioned, as it is open to the public. The other, given by Mrs. Fansler and Mr. Busselle, is American History and Art; a Study of Museum Methods and Materials. This is reserved for teachers of the public schools of the city and matriculated students of the institutions named below; the enrollment is limited to fifty. In the first of these fifteen-week, two-hour courses credit may be obtained through the College of the City of New York and Columbia University; in the second through the College of the City of New York and Hunter College.

The *Lecture Program* carries the usual notice that the services of the instructors for special talks, given by appointment, are free to Members and to teachers and classes from the public schools of the city, and that this service may be had by others upon payment of a nominal fee. HUGER ELLIOTT.

STUDY HOURS ON COLOR AND DESIGN

In the Study Hours on Color and Design, the Museum becomes a laboratory for layman and professional alike, where the basic elements of color and design, their analysis and application in the practice of the arts and in daily life, are studied in the actual objects and materials brought to the classroom from the collections of the Museum. Frequent gallery talks enhance this study.

During the second term, beginning in February, guest speakers will again participate in the Sunday afternoon series at three o'clock. Nancy V. McClelland, member of the National Board of Governors of the American Institute of Decorators, will give two lectures on Wallpaper, Its History and

Modern Uses; R. Guy Cowan, Art Director of the Onondaga Pottery Company, will speak on Ceramic Design; Robert Schey, F.R.S., will discuss Textile Design and Modern Dress Fabrics; and Richardson Wright, editor of *House and Garden*, will speak on Garden Design. Pauline Simmons and Maurice S. Dimand, of the Metropolitan Museum, will speak respectively on Far Eastern Costume and on Near Eastern Textiles. The alternate talks in this series will be given on related subjects by Grace Cornell, also of the staff.

The subdivision of courses into smaller units, each complete in itself, although the entire series may be taken in sequence, will be followed again in the second term. Thus the Members' course on Monday afternoons at three, will be in fact a sequence of groups of four lectures each on Color in Dress, Color in Gardens, Flower Arrangement, and Color in Summer Furnishings. The Friday morning series for Members has been divided into three groups of talks, the first to study color in Eastern art—Persian miniatures, Chinese porcelains, Japanese screens and prints, oriental costume; the second will be devoted entirely to The Painter's Use of Color; the third will discuss Color in Dress, including headdresses, jewelry, and dress accessories.

Mention should be made of the point that the Monday course for Members is planned as a discussion group and therefore limited to thirty-five persons. Members interested in attending are requested to inform the Secretary of the Museum as far in advance as possible, so that a place may be reserved for them in the series or in a lecture group of their choice.

In the Tuesday morning lectures, which are open to the public, Color will also be the general topic; while the Tuesday afternoon series, likewise a free public course, will be devoted to Design in the Decorative Arts as seen in home furnishings generally and in metal, pottery, glass, textiles, and jewelry as individual arts.

The growing interest in the teachers' course, in this series of Study Hours on Color and Design, is a real satisfaction. The permitted quota of fifty teachers was filled in the first term. This is a seriously planned,

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double-period course, offered on Friday afternoons, and open only to teachers in the public schools of New York. Elements of Design, presented in the first term, will be followed by a course on Elements of Color. Both these courses are approved by the Board of Education as fulfilling the study requirements for salary increments.

Additional lectures, given from time to time at the Neighborhood Exhibitions of the Museum, will be announced in the BULLETIN of the Museum and in its *Weekly Calendar*, as well as in the daily newspapers. Such lectures are also open to the public, as are the Neighborhood Exhibitions themselves.

RICHARD F. BACH.

NOTES

GIFTS OF MONEY. Contributions have been received from Mrs. George Bowen de Long and Mrs. Simon Guggenheim.

THE STAFF. At the meeting of the Trustees held December 20, 1937, the titles of two members of the staff were changed as follows: James J. Rorimer, Curator of Mediaeval Art, to Curator of the Department of Mediaeval Art and of The Cloisters; John J. Wallace, Assistant to the Superintendent, to Assistant Superintendent of the Buildings at The Cloisters.

DECEMBER MEETING OF THE TRUSTEES. At the meeting of the Board of Trustees held December 20, 1937, the resignation of Frank Lyon Polk, as a Trustee in the Class of 1938, was regretfully accepted.

At that meeting, the following gentlemen were elected members of the Board: Arnold Whitridge, Class of 1938; Vanderbilt Webb, Class of 1942; and Harry Payne Bingham, Class of 1943.

MEMBERSHIP. At a meeting of the Board of Trustees, held December 20, 1937, the following persons were elected to the Corporation: **FELLOWS IN PERPETUITY**, Honorable Simon Guggenheim, Mrs. George D. Pratt, R. Thornton Wilson; **FELLOWS FOR LIFE**, Philip Hofer, Mrs. D. H. Schmidt, Vanderbilt Webb, and Arnold Whitridge. The following persons, having qualified, were elected in their respective classes: **SUSTAINING MEMBERS**, Mrs. Tobe Coller Davis, Mrs. Michael Gavin. Twenty-nine **ANNUAL MEMBERS** were elected.

THE CORPORATION MEETING. The sixtieth annual meeting of the Corporation of The Metropolitan Museum of Art will be held in the Board Room of the Museum on Monday afternoon, January 17, 1938, at half past four o'clock.

The report of the Trustees on the transactions of the year 1937 will be presented by the President, George Blumenthal, an address will be made by His Honor, the Mayor, Fiorello H. La Guardia, and a report of the activities of the staff will be given by the Director, Herbert E. Winlock.

After the formal meeting tea will be served.

AMERICAN PAINTINGS. Twenty-eight paintings by contemporary American artists were purchased with the income of the Hearn Funds during 1937. The last seven, bought in December, are *Candida* by Renée André, *Florida Wildflowers* by Lucile Blanch, *Connecticut Apple Tree* by Bertram Hartman, *Willow Trees* by Morris Kantor, *The Beach, Miami* by Ernest Lawson, *Cat and Snake* by Katherine Schmidt, and *Mourning Doves* by H. E. Schnakenberg, for which the Museum has exchanged *The Velvet Dress* by the same artist.

RUGS AND CARPETS. For the international exhibition of Rugs and Carpets which closed on December 5, it is possible to report a highly satisfactory attendance; though limited to one type of material the collection drew a total of 38,794 visitors.

The experiment was tried in this exhibition of offering a series of special talks to call

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attention to the availability of the pieces shown for modern home decoration. Twelve such talks were given, which were attended by 502 persons.

The American Federation of Arts has taken over half of the exhibition to form a circulating collection to be shown in other cities on a tour to end in May, 1938.

and tongue pattern on the body, tongue pattern on the top surface of the lip—is incised. It is enriched by red and yellow mat paint applied over the black glaze; the scales are alternately red and yellow, the tongues are red, black, yellow, and black. An alabastron with heraldic lions and a bird belongs to a subsequent style, the Early



FIG. 1. PROTO-CORINTHIAN LEKYTHOS
SECOND HALF OF THE VII CENTURY B.C.



FIG. 2. CORINTHIAN ALABASTRON
ABOUT 625-600 B.C.

A GIFT FOR THE COLLECTION OF GREEK AND ROMAN ART. Three terracotta vases, seven glass vases, and a necklace of beads, lent to the Museum in 1935 by Mrs. George D. Pratt, have now through her kindness become a gift. Since the glass will receive due attention in a forthcoming catalogue,¹ the vases only are noted here. There is a fine lekythos of the Late Proto-Corinthian style, second half of the seventh century B.C. (fig. 1).² The decoration—scale pattern

¹ The catalogue of the glass vases in the Department of Greek and Roman Art, in preparation by Dr. Robert Zahn.

² Acc. no. 37.128.1. H. 4 $\frac{3}{8}$ in. (11.1 cm.). Cf. Humfrey Payne, *Necrocorinthia* (Oxford, 1931), pp. 16 ff.

Corinthian, about 625-600 B.C. (fig. 2).³ A cup with vine leaves and grapes in relief is an addition to our collection of Roman green-glazed pottery of the late Republic and early Empire.⁴

AMPHITRYON. In view of the popular interest in Alcmena and Amphitryon aroused by Jean Giraudoux's play *Amphytrion* 38, we should like to point out that the Museum owns a picture of them. It is painted on an

³ Acc. no. 37.128.2. H. 5 $\frac{1}{8}$ in. (13 cm.). Cf. Payne, *op. cit.*, pp. 43 ff.

⁴ Acc. no. 37.128.3. H. 2 $\frac{7}{8}$ in. (7.3 cm.). Cf. R. Zahn, *Amtliche Berichte*, no. 35 (1913-1914), pp. 278 ff.

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Athenian water jar about twenty-four hundred years old and shows the infant Herakles strangling the serpents sent by the jealous Hera, his twin brother Iphikles, Alcmena fleeing in dismay, and Amphitryon with drawn sword ready to strike the snakes; Athena stands by as the protectress of Herakles. The vase is exhibited in the Fifth Greek Room (J5). Case F, and a drawing of it is included in the recently published *Red-figured Athenian Vases in The Metropolitan Museum of Art* (pl. 74). G. M. A. R.

CHANGES IN THE FAR EASTERN GALLERIES. The transfer of the Heber R. Bishop collection of jade from Gallery D 4 to H 14 has necessitated changes in the Far Eastern galleries. H 13 is now devoted entirely to Chinese paintings, while Japanese paintings and screens, newly installed in H 12, have been brought into closer unity with the Japanese sculpture and miscellaneous arts of Japan in H 11. The Chinese early pottery formerly in H 12 is now installed in E 8, where it is nearer the collection of later porcelains and glazed pottery. The bronzes remain in E 10, which has been rearranged to include the early jades formerly in E 8. Some time during 1938 Indian and Cambodian sculpture will be placed on permanent exhibition in D 4, where the Bishop collection was shown.

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period November 1 to December 1, 1937, are shown in the following list:

EGYPTIAN
Sculpture, Purchase (1).

MEDIAEVAL
Sculpture, French, Purchase (1).

RENAISSANCE AND MODERN
Clocks, French, *Bequest of Ogden Mills* (4).
Furniture, French, German, *Bequest of Ogden Mills* (7).
Medals, American, *Gift of The Society of Medalists* (2).

PAINTINGS
Drawings, English, Purchases (4).
Miniature, American, Purchase (1).
Paintings, Flemish, *Gift of Harry Payne Bingham* (1); Italian, *Gift of The Samuel H. Kress Foundation* (2); Dutch, English, Flemish, French, *Bequest of Ogden Mills* (5); American, French, Purchases (5).

THE AMERICAN WING
Glass, *Gift of Mrs. Bromley Seeley* (2); *Loan of Mrs. Charles W. Green* (73).
Metalwork, Purchase (1).
Paintings, Purchases (2).
Textile, *Gift of Mrs. Courtney Brown* (1).
Woodwork, English, Purchases (2).

ARMS AND ARMOR
Arms, English, French, German, Italian, Spanish, Purchases (5).

PRINTS
Gifts of Miss Helen J. Baker (90), *Jean Charlot* (1), *Albert Gallatin* (6), *Mrs. J. H. Greville Gilbert* (3), *Hannington & Rutherford* (2), *The Family of the Late Josiah Johnson Hawes and J. N. Phelps Stokes* (6), *Mrs. Bella C. Landauer* (9); Purchases, Prints (73), Books (16).

LIBRARY
Books, *Gifts of the Trustees of Brookgreen Gardens* (9), *The Hispanic Society of America* (1), *Abbé Victor Lerouais* (2).
Photographs, *Gift of C. W. Kraushaar Art Galleries* (2).

MUSEUM MEMORABILIA
Drawing, *Gift of McKim, Mead & White* (1).

MUSEUM EVENTS¹

JANUARY 17 TO FEBRUARY 13, 1938

| LECTURES AND TALKS FOR MEMBERS | | | Meeting Place |
|-----------------------------------|---------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|
| Date | Hour | | |
| JANUARY 17 | 11 a.m. 2 p.m. 3 p.m. | *Japanese Theatrical Prints. Miss Duncan *Roman Public Buildings. Mr. Shaw *Color: Decorative Accessories, 2. Miss Cornell | Main Hall Main Hall Classroom K |
| 21 | 11 a.m. 12 m. | *Design: Handicrafts of Italy. Miss Cornell *Egypt's Heretic King: Life and Letters. Mr. Taggart | Classroom K Main Hall |
| 24 | 11 a.m. 2 p.m. 3 p.m. | *Japanese Landscape Prints. Miss Duncan *Roman Painting and Decorative Arts. Mr. Shaw *Color: Decorative Accessories, 3. Miss Cornell | Main Hall Main Hall Classroom K |
| 28 | 11 a.m. 12 m. | *Design: Handicrafts of France. Miss Cornell *Egypt's Heretic King: the Triumph of Tradition. Mr. Taggart | Classroom K |
| 31 | 11 a.m. 2 p.m. 3 p.m. | *Japanese Sword Furnishings. Miss Duncan *Roman Portraiture. Mr. Shaw *Color: Decorative Accessories, 4. Miss Cornell | Main Hall Main Hall Classroom K |
| FEBRUARY 4 | 11 a.m. 12 m. | *Color Facts. Miss Cornell | Classroom K |
| 7 | 11 a.m. 2 p.m. 3 p.m. | *The XVIII Century Costumer. Miss Bradish *Foreign Painters in England. Mrs. Fansler *India: Shrines and Temples. Miss Duncan | Main Hall Main Hall Main Hall |
| 11 | 11 a.m. 12 m. | *Color in Dress, 1. Miss Cornell *Color: Persian Miniatures. Miss Cornell *The XVIII Century Fan Painter. Miss Bradish | Classroom K Classroom K Main Hall |
| FOR THE PUBLIC | | | |
| JANUARY 18 | 11 a.m. 12 m. 2:30 p.m. 3 p.m. 4 p.m. | *Design: American Decorative Arts. Miss Cornell European Decorative Arts (General Tour) Motion Pictures *Color in Dress, 2. Miss Cornell | Classroom K Main Hall Lecture Hall Classroom K |
| 19 | 11 a.m. 2 p.m. 4 p.m. | *Egypt: Review. Mr. Taggart *Poets of Landscape: Ryder and Davies. Mr. Busselle The American Wing (General Tour) | Main Hall Main Hall |
| 20 | 11 a.m. 12 m. 2 p.m. | *The Mediaeval Town: Shops and Guilds. Miss Freeman *Goya's "Caprices" and "Disasters." Mrs. Fansler American Furniture: the Age of Mahogany. Miss Bradish Far Eastern Art (General Tour) | Main Hall Main Hall Main Hall |
| 22 | 11 a.m. | *Tintoretto and the End of the Venetian Renaissance. Miss Abbot *American Furniture: the Early Federal Period. Miss Bradish | Lecture Hall Main Hall |

¹ The meeting places given are subject to change. Final arrangements will be announced on the bulletin boards in the Fifth Avenue Hall.

* Lectures marked with asterisks, though complete in themselves, are parts of continuous courses. Those interested in the courses are requested to consult the *Lecture Program* obtainable at the Information Desk.

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| <i>Date</i> | <i>Hour</i> | | <i>Meeting Place</i> |
|-------------|-------------|-----------------------------------------------------------------------------------------------|----------------------|
| JANUARY | | | |
| 22 | 2 p.m. | An Egyptian Queen Enthroned by Politics. Mr. Taggart | Main Hall |
| | 2:30 p.m. | Motion Pictures | Lecture Hall |
| | 4 p.m. | Modern French Art. Charles Sterling | Lecture Hall |
| 23 | 2 p.m. | England: the Period of Queen Anne and Chippendale (Tour of Collections). Miss Bradish | Main Hall |
| | 2:30 p.m. | Motion Pictures | Lecture Hall |
| | 3 p.m. | *Design in Painting. Miss Cornell | Classroom K |
| | 3:15 p.m. | American Colonial Furniture after 1750 (Tour of Collections). Miss Bradish | Main Hall |
| | 4 p.m. | Günston Hall and Its Architect. William Buckland. R. T. H. Halsey | Lecture Hall |
| 25 | 11 a.m. | *Design: Pictures in Decoration. Miss Cornell | Classroom K |
| | 12 m. | The Egyptian Collection (General Tour) | Main Hall |
| | 2:30 p.m. | Motion Pictures | Lecture Hall |
| 26 | 3 p.m. | *Color in Dress. 3. Miss Cornell | Classroom K |
| | 11 a.m. | *American Painters of the XX Century. Mr. Busselle | Main Hall |
| | 2 p.m. | The Collection of Roman Art (General Tour) | Main Hall |
| | 4 p.m. | *The Mediaeval Town: Mystery Plays and Processions. Miss Freeman | Main Hall |
| 27 | 11 a.m. | *Daumier's Lithographs. Mrs. Fansler | Main Hall |
| | 12 m. | American Furniture: the Early Federal Period. Miss Bradish | Main Hall |
| | 2 p.m. | The Mediaeval Collection (General Tour) | Main Hall |
| 28 | 11 a.m. | *Venice in the XVIII Century. Miss Abbot | Main Hall |
| | 11 a.m. | *Furniture: the Victorian Era in Europe and America. Miss Bradish | Lecture Hall |
| | 2 p.m. | Roman Glass and Pottery. Mr. Shaw | Main Hall |
| | 2:30 p.m. | Motion Pictures | Main Hall |
| | 4 p.m. | Delacroix as a Thinker. Walter Pach | Lecture Hall |
| 30 | 2 p.m. | The Period of Louis XVI and Adam (Tour of Collections). Miss Bradish | Lecture Hall |
| | 2:30 p.m. | Motion Pictures | Main Hall |
| | 3 p.m. | *Color and Design as Applied to Mural Painting (Gilder Lecture). Ernest Peixotto | Lecture Hall |
| | 3:15 p.m. | American Furnishings in the Federal Period (Tour of Collections). Miss Bradish | Classroom K |
| | 4 p.m. | William Buckland in Annapolis. R. T. H. Halsey | Main Hall |
| | | | Lecture Hall |
| FEBRUARY | | | |
| 1 | 11 a.m. | *Color Facts. Miss Cornell | Classroom K |
| | 12 m. | The Print Galleries (General Tour) | Main Hall |
| | 2:30 p.m. | Motion Pictures | Lecture Hall |
| | 3 p.m. | *Elements of Design. Miss Cornell | Classroom K |
| 2 | 4 p.m. | *China: Back of the Great Wall. Miss Duncan | Main Hall |
| | 11 a.m. | *Faience. Miss Bradish | Main Hall |
| | 2 p.m. | European Decorative Arts (General Tour) | Main Hall |
| | 4 p.m. | *Gothic Architecture: Barbarian Goths in the Roman Empire (Mathews Lecture). C. Grant LaFarge | Lecture Hall |
| 3 | 11 a.m. | *The Art of Flanders: Historical Introduction. Mrs. Fansler | Main Hall |
| | 12 m. | Furniture: the Victorian Era in Europe and America. Miss Bradish | Main Hall |
| | 2 p.m. | The American Wing (General Tour) | Main Hall |
| 5 | 11 a.m. | *"Crete of the Hundred Cities." Mr. Shaw | Main Hall |
| | 2 p.m. | *Gothic Furniture in Europe. Mr. Busselle | Lecture Hall |
| | 2:30 p.m. | Motion Pictures | Main Hall |
| | 4 p.m. | Earliest Egypt. William C. Hayes | Lecture Hall |
| 6 | 2 p.m. | The Arts of China (Tour of Collections). Miss Duncan | Main Hall |
| | 2:30 p.m. | *Gothic Furniture in Europe. Mr. Busselle | Lecture Hall |
| | 3 p.m. | Motion Pictures | Main Hall |
| | 3:15 p.m. | *Elements of Color: Color Facts. Miss Cornell | Classroom K |
| | 4 p.m. | The Arts of Japan (Tour of Collections). Miss Duncan | Main Hall |
| | | A Century of American Landscape Painting. Lloyd Goodrich | Lecture Hall |
| 8 | 11 a.m. | *Color in Far Eastern Art. Miss Cornell | Classroom K |

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

| Place | Date | Hour | Meeting Place |
|-------|----------|-----------|-----------------------------------------------------------|
| | FEBRUARY | 8 | The Egyptian Collection (General Tour) Motion Pictures |
| all | | 12 m. | Main Hall Lecture Hall |
| all | | 2:30 p.m. | Classroom K |
| all | | 3 p.m. | Main Hall |
| all | | 4 p.m. | Main Hall |
| K | 9 | 11 a.m. | Main Hall |
| | | 2 p.m. | Main Hall |
| | | 4 p.m. | Main Hall |
| | 10 | 11 a.m. | Lecture Hall |
| | | 2 p.m. | Main Hall |
| | 12 | 2 p.m. | Main Hall |
| | | 2:30 p.m. | Main Hall |
| | | 4 p.m. | Lecture Hall |
| | 13 | 2 p.m. | Lecture Hall |
| | | 2:30 p.m. | Main Hall |
| | | 2:30 p.m. | Main Hall |
| | | 3 p.m. | Lecture Hall |
| | | 3:15 p.m. | Classroom K |
| | | 4 p.m. | Main Hall |

EXHIBITIONS

IN THE MUSEUM

| | | |
|---------------------|--------------------------------------------------------------------|--------------|
| Through February 27 | Italian Renaissance Prints and Illustrated Books | Gallery D 6 |
| Through February 27 | Loan Exhibition of Majolica from the Mortimer L. Schiff Collection | Gallery E 15 |
| Continued | Prints: Accessions of 1933-1937 | Galleries |

CIRCULATING

| | | |
|----------------------|-------------------------|---------------------------------|
| Through January 10 | Ancient Greece and Rome | George Washington High School |
| Through January 26 | Ancient Egypt | Walton High School |
| Through March 13 | The Near East | University Settlement |
| Beginning February 1 | Ancient Egypt | College of the City of New York |
| Beginning February 2 | Ancient Greece and Rome | Walton High School |

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east, Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

OFFICERS AND TRUSTEES

| | |
|---------------------------------------|-----------------------|
| GEORGE BLUMENTHAL | President |
| MYRON C. TAYLOR | First Vice-President |
| WILLIAM CHURCH OSBORN | Second Vice-President |
| MARSHALL FIELD | Treasurer |
| HENRY W. KENT | Secretary |
| THE MAYOR OF THE CITY OF NEW YORK | EX OFFICIO |
| THE COMPTROLLER OF THE CITY | |
| THE PRESIDENT OF THE DEPT. OF PARKS | |
| PRESIDENT, NATIONAL ACADEMY OF DESIGN | |
| HARRY PAYNE BINGHAM | HENRY STURGIS MORGAN |
| CORNELIUS N. BLISS | J. P. MORGAN |
| STEPHEN CARLTON CLARK | BENJAMIN W. MORRIS |
| MAITLAND F. GRIGGS | ARTHUR W. PAGE |
| R. T. H. HALSEY | HERBERT L. PRATT |
| EDWARD S. HARKNESS | ROLAND L. REDMOND |
| Horace Havemeyer | NELSON A. ROCKEFELLER |
| ARTHUR CURTISS JAMES | ELIHU ROOT, JR. |
| SAMUEL H. KRESS | JOHN GODFREY SANKE |
| THOMAS W. LAMONT | THOMAS J. WATSON |
| ROBERT A. LOVETT | VANDERBILT WEBB |
| HOWARD MANSFIELD | ARNOLD WHITRIDGE |
| ADVISORY TRUSTEE | HENRY S. PRITCHETT |

THE STAFF

| | |
|-------------------------------------------------------|-----------------------|
| Director | HERBERT E. WINLOCK |
| Assistant Director | WILLIAM M. IVINS, JR. |
| Egyptian Art, Curator | HERBERT E. WINLOCK |
| Associate Curator and Director of Egyptian Expedition | AMBROSE LANSING |
| Associate Curator | LUDLOW BULL |
| Greek and Roman Art, Curator | GISELA M. A. RICHTER |
| Associate Curator | CHRISTINE ALEXANDER |
| Near Eastern Art, Curator | Maurice S. Dimand |
| Far Eastern Art, Curator | ALAN PRIEST |
| Associate Curator | THEODORE Y. HOBBY |
| Mediaeval Art and The Cloisters, Curator | JAMES J. RORIMER |
| Renaissance and Modern Art, Curator | PRESTON REMINGTON |
| Associate Curators | G. LOUISE AVERY |
| American Wing, Curator | JOHN G. PHILLIPS, JR. |
| Paintings, Curator | FRANCES LITTLE |
| Prints, Curator | JOSEPH DOWNS |
| Arms and Armor, Curator | HARRY B. WEHLE |
| Altman Collection, Keeper | WILLIAM M. IVINS, JR. |
| Educational Work, Director | STEPHEN V. GRANCAY |
| Industrial Relations, Director | THEODORE Y. HOBBY |
| Librarian | HUGO ELLIOTT |
| Editor of Publications | RICHARD F. BACH |
| Assistant Treasurer | WILLIAM CLIFFORD |
| Assistant Secretary | WINIFRED E. HOWE |
| Executive Assistant | FRANK M. FOSTER |
| Registrar | G. LAUDER GREENWAY |
| Superintendent of Buildings | BRADFORD BOARDMAN |
| Examiner | HENRY F. DAVIDSON |
| | CONRAD HEWITT |
| | FRANK J. DUNN |

MEMBERSHIP

| | |
|----------------------------------------|----------|
| BENEFACTORS, who contribute or devise | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute | 5,000 |
| FELLOWS FOR LIFE, who contribute | 1,000 |
| CONTRIBUTING MEMBERS, who pay annually | 250 |
| FELLOWSHIP MEMBERS, who pay annually | 100 |

| | |
|--------------------------------------|------|
| SUSTAINING MEMBERS, who pay annually | \$25 |
| ANNUAL MEMBERS, who pay annually | 10 |

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

One complimentary ticket a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. *For further particulars address the Secretary.*

ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

HOURS OF OPENING

| | |
|---------------------------|-------------------|
| GALLERIES: | |
| Weekdays | 10 a.m. to 5 p.m. |
| Sundays | 1 p.m. to 6 p.m. |
| Holiday, except Christmas | 10 a.m. to 5 p.m. |
| Christmas | 1 p.m. to 5 p.m. |

The American Wing closes at dusk in winter.

CAFETERIA

Weekdays and holidays, except Christmas, 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: to a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: to a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. *See special leaflets.*

LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, *see special leaflets.*

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. *See special leaflet.*

CAFETERIA

In the basement of the building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

TELEPHONE

The Museum number is Rhinelander 4-7690.